Harmony - Conceptual Framework in Music-Therapy and Ericksonian Hypnosis

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ABSTRACT
The purpose of any therapeutic intervention is to restore the intra and interpersonal balance, assimilated to the notion of harmony. Music and Ericksonian hypnosis share in common the harmony of communication based on repetitiveness and rhythm, but also the metaphorical language that triggers representational processes based on the imaginative capacity of the human psychic. Beyond the scientific character, Ericksonian hypnosis can be considered, the incontestable proof of artistic expression, of creativity in science. Musical psychology represents the bridge between psychotherapeutic practice particularized in this work by Ericksonian hypnosis, and the artistic field. Like a discipline of interface, musical psychology has as main attribute its double membership being equally considered branch of psychology as well as branch of music. Beyond its empirical character, the interdisciplinary character of musical psychology cannot be challenged, making an important contribution to the knowledge of human behaviour in relation to music as well as to the knowledge of human abilities related to musical artistic creativity. The aspect of interest in the context of this article is represented by the anatomy of the psychotherapeutic process in the case of the combination of melotherapy with Ericksonian hypnosis.

Keywords:
Harmony; Ericksonian hypnosis; Music therapy; Communication; Metaphor; Therapeutic relationship;

INTRODUCTION
Trance can be considered a special type of human communication that allows the access at the unconscious and the connection with the inner universe by modifying the frame of reference. This leads to the mobilization of unconscious resources, the fundamental catalyst of therapeutic change. The process of personal transformation takes place in a multidimensional framework based on a series of personal, interpersonal, situational and contextual variables. Dissociation from the usual frame of reference is a common phenomenon both in musical experience and in therapeutic trance. Hypnosis can be perceived as an important element of psychotherapy when we recognize the role of expectations, suggestions and communication in the therapeutic relationship (Haley, 1973 after Yapko M, 1994). Music in turn represents a mode of interhuman communication, having as its substrate of action, the triggering of and the emotional modulation. The connection of the human psychic with the musical sounds
also determines a modified state of consciousness, similar to therapeutic trance. In both situations there is the trance of the participants in the musical act, Which is a therapeutic one. Consequently, music a form of non-verbal communication has the same type of action as hypnosis.

Two questions arise: What is the explanation of the therapeutic capacity of trance? What is the explanation that music can induce trance? The elements of successful clinical hypnosis are well illustrated by Barnes and Kohen (2006). Which one escribes the process of therapeutic rapport and verbal and non-verbal communication between therapist and patient to create an atmosphere of waiting for positive changes. It is obvious that we cannot talk about trance and implicitly about hypnosis without framing the phenomenon in an interpersonal context.

The system of musical theory invented by the Pythagoreans in which consonance was defined as a musical interval with frequencies in a ratio of whole numbers, defines harmony. But the Pythagorean theory does not refer only to musical harmony. It also uses concepts related to intra and interpersonal relationships, micro and macrocosm: the inner music of man and the music of the spheres respectively. In the context of the present article, we can consider that music, an art-therapy form, promotes a special form of knowledge. Knowledge can be related to one's own person or to other individuals in the context of social relationships. Moreover, the explanations of the therapeutic effect of music included certain processes of intercultural and social causality that are based on the role granted to music in society and cultural space.

MUSIC IN A THERAPEUTIC CONTEXT

The origin of music is lost in the darkness of time. Controversies regarding the functions and roles that music plays in human life have not ceased to date. The importance of music in human existence and the fact that it has undergone transformations over time cannot be denied.

Music represents "vocal or instrumental sounds (or both) combined to produce beauty of form, harmony and expression of emotion". (lexico.com/Dictionary.com and Oxford University Press). So, in the definition of music one comes across the notion of "harmony". According to the dictionary of musical terms, harmony is defined: the concordant (or consonant) combination of simultaneous notes to produce chords. (Artropium’s Online Art Dictionary, 2018)

Music is a metaphorical image of real life. Similarly, music represents the principles of living form in a new "virtual" form. (Langer, 1942) "Music captures the form or concept of human life and feeling. (according to Bonde O.L., 2007). The musical form resembles the logic of the dynamics of human experience or what Langer calls the "living form". (Ferrara 1991, p. 14)

The topic of interest of this paper, which is tangential to the musicological approach, is related to the implications of this concept in music therapy. In this sense
it is important to remember the perspective offered by Pavlice (1997) who introduced in the literature the concept of Dynamic Form with reference to the notions of music and meaning.

From a phenomenological perspective the action of music on the human being, in a therapeutic context, is based on the therapeutic relationship. This is in line with Pavlice's theory of music therapy, which stated that "when a therapist and a patient / client are actively involved in improvising music together, there is the potential of developing an intimate and dynamic emotional relationship. Improvisation reveals the ability of both participants in the relationship, to form, express and communicate in a dynamic way their feelings, in the context of musical relationship. The application of this concept was based on the attempt to clarify the mechanisms of clinical improvisation in the practice of music therapy. This approach falls in line with the type of relational and receptive approach and reported to the notion of harmony, a consonant relationship.

From the perspective of musical psychology as a branch of psychology, its direction of action is oriented towards the well-being, the happiness and the quality of life.

The mechanism of music action, in essence, its therapeutic effect is based on the modulation of the emotions it triggers, having the ability to establish equilibrium: the affectivity-positive vs. the affectivity-negative, when there is an emotional imbalance and also in the situation in which there is a somatic disorder / suffering. From the point of view of the psychotherapeutic intervention that acts on the level of emotions, the therapeutic relationship, in relation to the meaning offered in this article to the notion of harmony, presents two facets, an intrapersonal and an interpersonal one.

In a theoretical study published in 2011 (Kjell O.N.E.,2011), inner or intrapersonal harmony is described as an expression of lasting well-being. This multicultural and multinational study found in the definition of happiness conceptualized as psychological state, a percentage of 30% represented by harmony, as the most frequently mentioned sub-category, namely, in 11 of the 12 countries included in the study. The components belonging to this subcategory were represented by the inner peace defined by spiritual tranquillity, emotional stability, detachment, peace and serenity, the balance that includes feelings of inner balance, inner harmony, acceptance of life, being aligned with the universe and balance between desires and achievements, contentment as a general and customized concept such as self / satisfaction and one last feature, psychophysical well-being as a self-contained element. The principle of harmony has essentially materialized in two defining components: inner peace and inner balance. (DelleFave A., Brdar I., Wissing M., et al.. 2016)

And here's how, the logical and descriptive iteration allows us to assert that a number of semantic notions belonging to seemingly unrelated domains, such as music and psychology, end up having convergent points. This fact leads us to the idea that it is necessary to reconceptualise some notions in accordance with the interdisciplinary approach in science and art. The meeting between music and therapy combines the
aesthetic functions of the former, with the ability to regulate the emotions and behaviour of the latter. This is why music therapy currently belongs to several fields (medicine, music, cultural studies, sociology, neuroscience, psychology), and its fundamental feature is interdisciplinarity. An essential aspect in the use of music therapy is that music generates expectations related to an implicit knowledge of the genre. The fluctuations of the triggering of a certain type of response are due to several factors: cultural belonging, sex, age, level of instruction and education. The concrete manifestation of these expectations is defined by the emotional and aesthetic response in relation to the music one listens to. It is obvious that the choice of the musical genre used in therapy will take into account the factors listed and will be individualized.

But, a story about music, even with the repetition of sounds in imagination, is not music itself. This is why what transmits music beyond the sensory, auditory experience, is the inner harmony that causes emotion. We need harmony because we need emotional balance.

A study published in 2017 (Nemesh B., 2017) emphasizes that the musical interventions applied in the family systemic therapy worked according to the working hypothesis; the result was the promotion of the congruence / harmony in the family and at the individual level. This proof endorses the assertion that the notion of harmony represents a basic concept in hypnosis, music therapy and therapeutic relationship, with the semantic peculiarities specific to each of the concepts listed. At the metaphorical level, harmony and harmonization/congruence represent the objective of mobilizing the individual and relational resources to reach the emotional and behavioural balance state.

**THERAPEUTIC RELATIONSHIP**

Approaching a subject such as psychotherapy cannot make sense without discussing the therapeutic relationship. Theoretical knowledge accordance with the application in psychotherapeutic practice, led to the idea that the psychotherapeutic process is an interpersonal phenomenon that can be studied as a dynamic system. Related to the notions of inter individual connection and the whole, the therapeutic relationship is a special type of social relationship. Psychotherapy researchers have changed the perspective of the client-client relationship, initially considered asymmetrical, in which the therapist was the one who provided the necessary information for the healing process, thus influencing the client's personality, currently accepting the hypothesis that the therapist and the client interact bidirectionally, asymmetrically, depending on the responsibilities and the role played in the relationship.

An important aspect in the context of hypnosis and music therapy (otherwise, valid in any type of therapy) is represented by the therapist’s authority in the context of the therapeutic relationship, and the fact that when it comes to solving a problem related to "healing", patients / clients have positive expectations.
In relation to the optimal therapeutic relationship, Dr. Edward Bordin (1979) defines this type of relationship as having three essential qualities:

1. an emotional bond of trust;
2. attention and respect;
3. agreement (or harmony) regarding the goals of the therapy;

Using the common linguistic meaning of these two terms that are in a causal relationship and extrapolating, we can transfer the notions of harmony and agreement in the field of psychotherapy.

Returning to the notion of harmony, the simultaneity of the notes that are found to perfect the chords, defined as harmony in music, can be retrieved in the therapeutic relationship, also. Research shows that the therapeutic alliance plays an extremely important role in the process of change and the patient's perception in regard to the quality of the relationship is the strongest predictor of the success of the treatment. We find the notions of emotion, harmony and agreement also, as far as the defining characteristics of the concept of therapeutic alliance are concerned. The definition of harmony also uses the notion of consonance. In the common linguistic acceptance, consonance can be defined figuratively as matching ideas, opinions, understanding, agreement. (The explanatory dictionary of the Romanian language (2nd edition revised and added), 2009). We note that in the context of the characteristics of a qualitative therapeutic relationship, the notion of agreement or harmony regarding the goals of the therapy emerges.

**HARMONY**

*Harmony like relational term*

Harmony can be defined in the common acceptance as "a state of balance (organic / psychic) or as a perfect match of the parts of a whole,"but also as "good understanding between two people or communities"(Small academic dictionary, 2nd edition, 2010)

*Harmony like psychotherapeutic terms*

The approach offers a different perspective on the possibilities of integrating Ericksonian hypnosis and music therapy into psychotherapeutic practice, by reconsidering the link-up between these concepts, starting from a common element, namely - harmony.

In the psychotherapeutic context we talk about dissonance when the emotional, cognitive or relational balance is disturbed. In psychological terms, similarly to musical language, the opposite state of the dissonance is called consonance - a term applicable to the consonance as a musical term.

When cognitive dissonance generates unacceptable behaviour and an emotional state characterized as negative affectivity, mechanisms that trigger action to restore the
equilibrium state are activated. If they are inefficient, the need for psychotherapeutic intervention is necessary.

*Harmony like musical term*

Harmony in the musical field is defined as the study of the progress, structure and relationship of the agreements; the situation in which the agreements are consonant; the study of simultaneous sounds. (Artropium’s Online Art Dictionary, 2018)

*Harmony like generic term (conclusion)*

Analysing from a linguistic point of view the notion of harmony, we see that the common meaning regardless of the field of study (starting with philosophy and ending with the sciences, is balance). The explanation is that the equilibrium state is an objective whose meaning is named in generic terms "the steady-state", is primordial regardless of the context, representing the general tendency of any system.

**METAPHOR IN MUSIC AND ERICKSONIAN HYPNOSIS**

*Metaphor as therapeutic language*

Music assimilated to metaphor can be considered a form of indirect suggestion through the message transmitted, triggering the process of unconscious learning. In this way we can associate music therapy to on-hypnotic therapies forms that present hypnotic potential due to the metaphorical significance - the symbolism transmitted. The metaphor contains an ensemble of symbols that represent a unique way of communicating the individual experience. This fact is important in the context of addressing the subconscious that does not operate with words, using only images and symbols. As a consequence, we can consider metaphor as an expression of the structure of thought. This is probably why hypnosis and music can complete each other so well in therapy and studies confirm that metaphors influence the communication process.

*Metaphor in music*

I start from the assumption that metaphor acts as a mediator between language, emotion and aesthetic response. Regarding music, studies on controversies: music as a metaphor or analogy has followers in both camps. While in the Baroque period the idea that music imitated human emotions persisted and during the romantic period it was an emotional projection or non-verbal narrative, the advent of early experimental psychology turn the spotlight on the concepts of music and emotion, treating them independently. In a hermeneutic - philosophical sense, which combines musical
aesthetics and musical experience, a new controversy has arisen "whether and how can music express emotion?" (Bonde O.L., 2007)

Metaphor like hypnotic language

The confluence between music therapy and Ericksonian hypnosis is also represented by metaphor. Regarding the notion of metaphor in the context of music, the concepts set forth in Ferguson's book "Music and metaphor" (1960), namely, music and emotion, music and meaning and the role of metaphor in music, beyond their theoretical aspect are basic elements used in hypnosis and melotherapy. Ferguson stated in his book: "The composer who strives to express his disposition or emotion manages to discover and mould in most cases, quite possibly in an unconscious manner, a tonal design that closely resembles the internal model of his own affective state. Music then sounds like an emotion." (Pratt 1938, as quoted in Ferguson (1960) p. 27). Except for the fact that music therapy and Ericksonian hypnosis have the same pattern of communication, namely the metaphorical one, another common element between the two modalities of therapy is represented by the expectations generated by each of these, which act to destroy the dysfunctional patterns in the inner universe of the client and to reconstruct reality in a desirable way. The binder that underlies this type of action is the therapeutic relationship, considering that the current approach in the context of any type of therapy is anchored in a biopsychosocial context (Jensen M.P., Adachi T, Miró J., 2015) and complies with the principles of client-centred therapy (empathy, authenticity - harmonization and mutual respect). In this way the explanation of the effect of hypnosis can be given, in accordance with the socio-cognitive theory, namely that hypnosis works by changing the expected results of an individual in a social context when individuals are open at the suggestion. (Kirsch, 1991; Spanos, 1991; Lynn, Kirsch și Hallquist, 2008, after Yeh M.V., Schnur J.B., Montgomery G.H., 2014)

ERICKSONIAN HYPNOSIS

Ericksonian hypnosis represents the sophisticated expression of the combination of art and science, due to the creative association between ordinary verbal communication - the explicit message, the implicit one and the metaphorical message.

I chose the Ericksonian type hypnosis because the main working tool of this type of therapy is the metaphor. In fact, the therapeutic action of the Ericksonian hypnosis consists in a special type of metaphoric communication in which hypnosis as a tool of psychotherapy allows a reassociation of the individual with his inner world.

In psychotherapy the client reacts by choosing a type of response to a specific type of action of the therapist. In Ericksonian hypnosis the therapeutic message is communicated through words, as a form of symbolic communication of experiences (of the client and of the therapist). What is specific to Ericksonian hypnosis is precisely the symbolic loading of the metaphorical message capable of causing the conscious-
unconscious dissociation and accessing the personal resources reservoir attributed to the unconscious.

MUSIC THERAPY AND ERICKSONIAN HYPNOSIS: “THE STATE OF THE ARTS” - IN CREATIVE PSYCHOTHERAPY

The present work, although only of a theoretical nature, represents a plea for the use of hypnosis and music therapy in clinical practice. It also aims to find new ways of approaching in the relationship with patients by reconsidering and integrating some notions into the psychotherapeutic process in accordance with the biopsychosocial dynamics of the individual as a self-contained entity but also as an element of a whole.

Regarding the possibility of using Ericksonian hypnosis in combination with music therapy, we started from the generic definition of hypnosis, namely "a social interaction in which a person - the subject, responds to the suggestions of another person - the hypnotist, for imaginative experiences that involve changes in conscious perception and memory and voluntary control of the action."

In terms of the advantages of the combined use of the two methods of therapy: melotherapy and Eriksonian hypnosis, using metaphor as a means of communication, are accessible, acceptable and can be easily integrated into the human being's existential universe. Another element in favour of its use in clinical practice is that the side effects are almost non-existent and the exclusion criteria (contraindications) limited. There are studies that show that in terms of suggestibility related to belonging to a certain cultural group, African-Americans have similar levels of hypnotic suggestibility with Caucasians, an important aspect in an intercultural context. (Sapp M, Hitchcock K., 2001) Furthermore, it has been shown that the efficacy of hypnosis therapy did not differ. (Montgomery, G. H., & Bovbjerg, D. H. 2004, Montgomery et al., 2007; Montgomery et al., 2014)

The approach of the notion of melotherapy is achieved from a hermeneutic-philosophical perspective. Music itself has the ability to induce trance. There is a trance of the audience and a simultaneous trance of the performer. In this acceptance of music as an "inducer" of the trance state, is valid the fact that listening to the music represents a non-verbal trance (hypnosis) state. Continuing the rationale, using an iteration process (repeated calculation procedure, by applying it, to the result of the calculation from the previous stage) interpretative in the case of melotherapy, harmony should be considered the key element for creating an affective state favourable to the therapeutic process. Studies show unequivocally that musical imagery refers to the resumption of music or sounds, more precisely, through the imagination. Without reference to The Bonny Method of Guided Imagery and Music (GIM) where the therapist only mediates the client's access to the trance state.

To endorse these assertions there are the so called OPERA hypothesis. The acronym OPERA defines five conditions that show the connection between language and music using five conditions that lead to plasticity in the networks responsible for speech
processing. The conditions that are of interest in the context of the subject addressed are: Accuracy: music places higher demands on these shared networks than speech; Emotion: The musical activities that involve this network provoke a strong positive emotion; Repetition: The musical activities that involve this network are repeated frequently; Attention: the musical activities that engage this network are associated with a focused attention. (Lutz J., 2012)

In support of the above, we can recall Koelsch's (2011) comprehensive review which summarizes the findings of neurophysiology and brain imaging in relation with music and language processing and integrates these findings into a "broader neurocognitive model of musical perception."

CONCLUSIONS

We can observe that at observational - naturalistic or conceptual - theoretical level, melotherapy and trance in combination could have superior therapeutic benefits. Related to the common element of the two concepts, namely metaphor, the contribution of the hypnotic trance is materialised in the creation of a psychological reality built according to other patterns in which the patient can turn to himself, and music therapy facilitates the possibility of accessing the inner and outer harmony. In other words, trance and musical experience, do not by themselves represent a therapeutic factor, but especially through the associations determined by their experimentation that facilitate the process of change.

In light of the above, both Ericksonian hypnosis and music therapy are concepts that have the metaphor as a common element, operate with symbols and are effective means of communication at the subconscious level. Recent studies show that metaphor analysis can be used to evaluate the structure and content of implicit theories responsible for subconscious processes. In turn, automated processes are important in regulating the action of the individual and are responsible for the automatic and subconscious activation of goals and motivation. In this way, the metaphor facilitates the access to the client's inner world and models in the cultural context, the individual understanding of the self contributing to the change determined through the psychotherapeutic process. (Bargh J.A., Barndollar k., 1996)

Regarding the concept of harmony in the therapeutic relationship, it postulates the balance of relational forces that by respecting the three essential qualities of the relationship (Bordin, 1979) contribute to the success of the therapy through the achievement of the established therapeutic objective.

And we must not forget that difficult problems cannot have common solutions, in harmony with metaphorical language.
REFERENCES


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